WITHIN SOUND OF THE ENEMY'S GUNS.

SILENT LUTE.

TRAMP! TRAMP! TRAMP!

or the

PRISONER'S HOPE.

AS SUNG BY EDWIN KELLEY,

OF ARLINGTON, KELLEY & LEON'S MINSTRELS.

Song & Chorus.

BY GEO. F. ROOT.

BATTLE CRY OF FREEDOM

WHO'LL SAVE THE LEFT

Published by Root & Cady,

67 Washington St.

CHICAGO.

3

COPCUTT-WILLIAMS

Entered according to Act of Congress, A. D. 1864, by Root & Cady, in the Clerk's Office of the District Court for the Northern District of Illinois.

ROOT & CADY,

CABINET ORGANS

CABINET ORGANS

CABINET ORGANS.

CONGRATULATE you on the introduction of a new musical instrument, long wanted, and sure to find its way into every household of taste and refinement.
L. M. GOTTSCHALK.

A VERY efficient church organ, brought within a small compass, not easy to get out of order, and sold at a low price. NEW YORK EXAMINER.

BEST of their class of which we have any knowledge.
MORE THAN TWO HUNDRED EMINENT ORGANISTS.

IN every respect far superior to everything of the kind I have seen, whether in Europe or America.
GEO. WASHBOURNE MORGAN.

NEVER have seen anything of the kind which interested me so much. GEORGE F. ROOT.

EXCEEDS in my estimation every other instrument of this general class. THOMAS HASTINGS.

THE favorable testimony of nearly every organist or pianist of note in this country, together with that of certain distinguished foreign authorities, has forestalled our appreciative comments upon the excellence and value of these carefully made instruments. NEW YORK WORLD.

ONCE hearing them will satisfy the most skeptical that they are just what the church has been waiting for.
NEW YORK OBSERVER.

ORGANS very effective and beautiful instruments.
LOWELL MASON.

GRAND accompaniment when the congregation sing.
IRENÆUS.

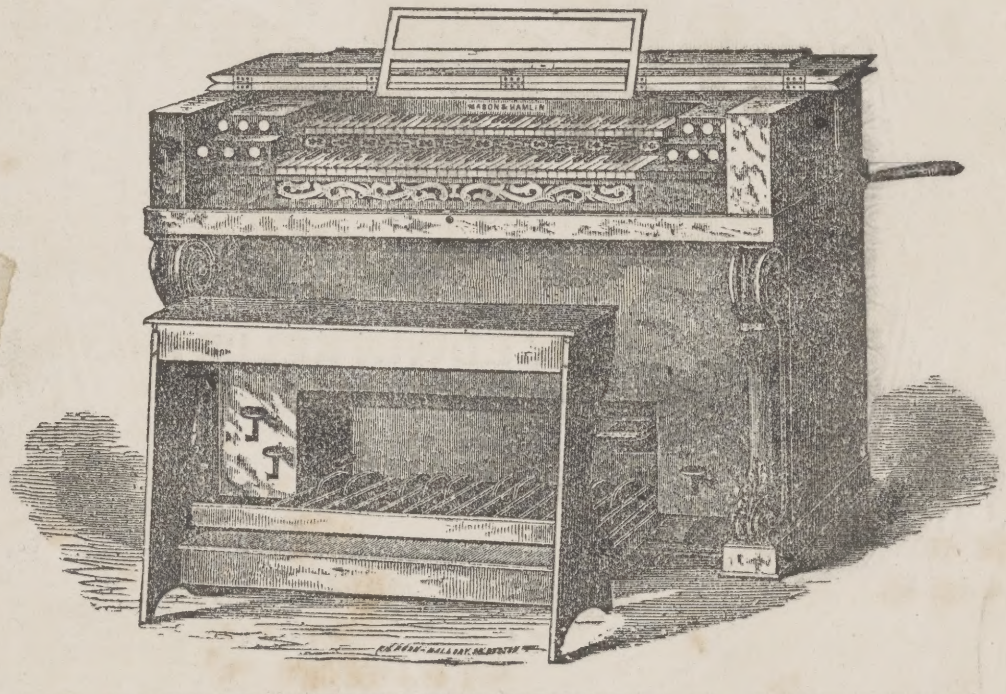
ORGANS compared with Melodeons, Harmoniums, &c., the Cabinet Organ is certainly superior in quality and volume of tone, while its power of expression can hardly be too highly praised. WILLIAM MASON.

NEXT to a church organ, and that a good sized one, the best instrument with which we are acquainted to accompany church song.
NEW YORK MUSICAL REVIEW.

SURPASSES everything in this line I have seen, whether French or American. JOHN ZUNDEL.

Made only by MASON & HAMLIN, Boston.

In plain or elegant Cases, from Six to twelve Stops.



PRICES, $60 TO $600

LATE INSTRUMENTAL MUSIC.

SOPHIA POLKA,	Wimmerstedt.	25	ST. PAUL WALTZ,	Vans.	30
WARBLING OF THE BIRDS,	"	50	GRAND MARCH,	Faust.	30
LONGING FOR THE SHORE,	"	50	LITTLE DRUMMER BOY'S MARCH,	Merz.	25
EVENING BELLS,	"	60	CZAAR & ZIMMERMANN,	Baumbach.	75
SHARP-SHOOTERS' MARCH,	"	25	POT POURRI,	Faust.	75
SHABONA SCHOTTISCH,	Minkler.	25	COQUETTE POLKA,	D'Albert.	25
DESMOINES CITY WALTZ,	Lehman.	50			

Published by ROOT AND CADY, 95 Clark St.
CHICAGO.

GENERAL AGENTS FOR THE NORTH-WEST.

TRAMP! TRAMP! TRAMP!

(THE PRISONER'S HOPE.)

Tempo di Marcia.

Words and Music By GEO. F. ROOT.

PIANO.

1. In the pris - on cell I sit, Think - ing Moth - er dear, of you, And our
2. In the bat - tle front we stood When their fierc - est charge they made, And they
3. So with - in the pris - on cell, We are wait - ing for the day That shall

bright and hap - py home so far a - way, And the tears they fill my eyes Spite of
swept us off a hun-dred men or more, But be - fore we reach'd their lines They were
come to o - pen wide the i - ron door, And the hol - low eye grows bright, And the

all that I can do, Tho' I try to cheer my com - rades and be gay.
beat - en back dismayed, And we heard the cry of vict - 'ry o'er and o'er.
poor heart al - most gay, As we think of see - ing home and friends once more.

When the Chorus is sung, this may be omitted after the first verse.

Tramp, tramp, tramp, the boys are march - ing, Cheer up comrades they will come, And be-
Tramp, tramp, tramp, the boys are march - ing, Cheer up comrades they will come, And be-
Tramp, tramp, tramp, the boys are march - ing, Cheer up comrades they will come, And be-

When the Chorus is not sung, end here.

neath the star - ry flag We shall breathe the air a - gain, Of the freeland in our own be-lov-ed home.
neath the star - ry flag We shall breathe the air a - gain, Of the freeland in our own be-lov-ed home.
neath the star - ry flag We shall breathe the air a - gain, Of the freeland in our own be-lov-ed home.

CHORUS.

Air

Tramp, tramp, tramp, the boys are march - ing, Cheer up comrades they will come. And be-

Alto

Tramp, tramp, tramp, the boys are march-ing on, O cheer up com - rades they will come, And be-

Tenor

Tramp, tramp, tramp, the boys are march-ing, on, O cheer up com - rades they will come, And be-

neath the star - ry flag We shall breathe the air a - gain, Of the free-land in our own be-lov-ed home.

neath the star - ry flag We shall breathe the air a - gain, Of the free-land in our own be-lov-ed home.

neath the star - ry flag We shall breathe the air a - gain, Of the free-land in our own be-lov-ed home.

A NEW METHOD FOR THE PIANO-FORTE.

240 pp. Royal Quarto.

THE MUSICAL
CURRICULUM
BY GEO. F. ROOT.

THIS is emphatically a new book in a new field. It provides instruction and music, not only for the PIANO-FORTE, but also for the things that should be studied with it, viz: the VOICE and HARMONY—not harmony through the eye, but harmony through the ear; not dry calculations, but living and beautiful forms. It goes on the plan that the pupil should know as well the chords and harmonies he is in while playing and singing, as he does the key or kind of time; and moreover it proves that these things can be done by preparing well for each subject, and then by adapting the instruction, and the music to the state of the pupil, and making the steps succeed each other in true progressive order.

The whole book may be divided into two kinds of lessons—the one for *musical* culture and the other for *muscular* culture. Not that there is no practice for the muscles in the former, nor exercise for the musical taste in the latter, but each is devoted mainly to its own object. Those lessons which are designed to awaken, develop, and strengthen a love for music, and with which are imparted a knowledge of time, tune, and expression, (Rhythmics, Melodics, and Dynamics,) are written in many pleasant and tuneful forms, and are called *exercises, pieces, songs, études, solfeggios*, etc., while those which are simply for the development and strengthening of the muscles of the fingers, hands, and vocal organs, do not pretend to be pleasant or tuneful, but depend upon the benefits they confer in the way of flexibility and execution, for their popularity. These lessons are called TECHNICS, and embrace *five finger exercises, scales, arpeggios*, and *miscellaneous exercises* of many kinds and forms.

The contents of the book may be summed up as follows:

Instrumental exercises for reading music, the acquirement of musical knowledge, and the cultivation of the taste; numbered, but bearing no other names than the topics they illustrate and teach	221
Vocal exercises and solfeggios for similar purposes	18
TECHNICS	449
Divided as follows—Five Finger Exercises	78
Scales, Major and Minor	175
Arpeggios, Major and Minor	146
Vocal	45
Miscellaneous	35
Piano lessons that may be played as duets and trios	44
Chromatic exercises	21
Songs	39
Exercises in Thorough Base	24
Pieces for the Piano	43
Of the foregoing numbers, are used for the study of transposition	120
These, when played according to direction, increase the lessons in the book to	1485

Price $4.50.

Sent, postpaid, on receipt of the marked price.

To those who would like to have an opportunity of examining this book before purchasing, we will send, postpaid, on receipt of ten cents, an elegant royal quarto pamphlet, containing fourteen specimen pages of the same, selected so as to give an idea of its general appearance, as well as some description of its plan and contents.

ROOT & CADY, CHICAGO.